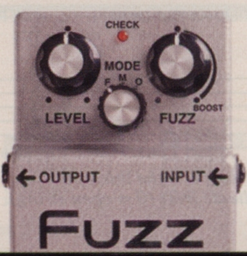
he Pedals That Make The Tone

or 30 years, BOSS has been the orld leader in innovative guitar and ass effects pedals, multi-effects, ythm machines, personal digital udios and more. With their nmistakable killer tone, BOSS edals continue to define the ound of today's rock music.

For more in-depth tips, including ich pedals to use for which sections, visit **www.BossUS.com/tone.**

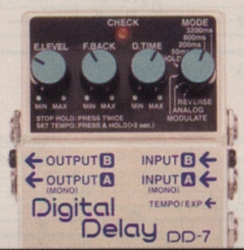
Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Crosstown Traffic" - Jimi Hendrix

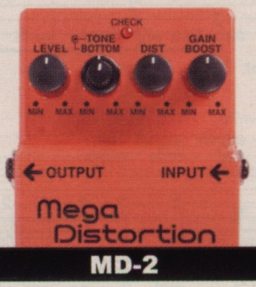

CHECK
MODE
F M O
LEVEL
FUZZ
BOOST
← OUTPUT
INPUT ←
Fuzz

FZ-5

"Hall of the Mountain King" - Savatage

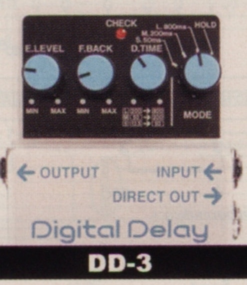

CHECK
E.LEVEL
F.BACK
D.TIME
MODE
← OUTPUT B
← OUTPUT A
INPUT B ←
INPUT A ←
TEMPO/EXP ←
Digital Delay DD-7

DD-7

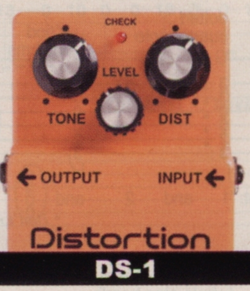

CHECK
LEVEL
TONE BOTTOM
DIST
GAIN BOOST
← OUTPUT
INPUT ←
Mega Distortion

MD-2

"Scarified" - Racer X

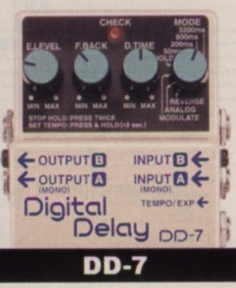

CHECK
E.LEVEL
F.BACK
D.TIME
HOLD
MODE
← OUTPUT
INPUT ←
DIRECT OUT →
Digital Delay

DD-3

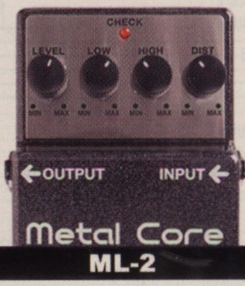

CHECK
LEVEL
TONE
DIST
← OUTPUT
INPUT ←
Distortion

DS-1

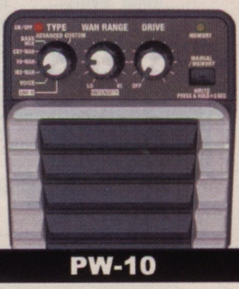
"The Pot" - Tool


CHECK
E.LEVEL
F.BACK
D.TIME
MODE
← OUTPUT B
← OUTPUT A
INPUT B ←
INPUT A ←
TEMPO/EXP ←
Digital Delay DD-7

DD-7

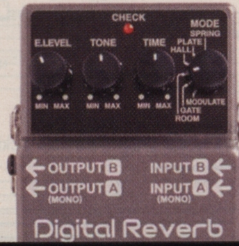

CHECK
LEVEL
LOW
HIGH
DIST
← OUTPUT
INPUT ←
Metal Core

ML-2

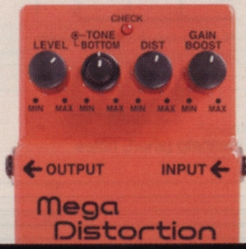

TYPE
WAH RANGE
DRIVE
MEMORY

PW-10

"Welcome Home" - Coheed and Cambria


CHECK
E.LEVEL
TONE
TIME
MODE
SPRING
PLATE
HALL
MODULATE
GATE
ROOM
← OUTPUT B
← OUTPUT A
INPUT B ←
INPUT A ←
Digital Reverb

RV-5


CHECK
LEVEL
TONE BOTTOM
DIST
GAIN BOOST
← OUTPUT
INPUT ←
Mega Distortion

MD-2

Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.

ences to specific artists and songs are strictly for comparison purposes. The artists referenced o not sponsor or endorse BOSS® pedals or Roland®, and are not affiliated with BOSS® or Roland® in BOSS® and Roland® make no representation regarding the actual equipment used by the various achieve their distinct sounds.

The Pedals That Make The Tone
For exclusive tips on how to sound like this song, visit www.BossUS.com/tone

“WELCOME HOME” COHEED AND CAMBRIA

As heard on **GOOD APOLLO I'M BURNING STAR IV, VOL. 1: FROM FEAR THROUGH THE EYES OF MADNESS** (EQUAL VISION/COLUMBIA)
Words and Music by **Claudio Sanchez, Michael Todd, Joshua Eppard and Travis Stever** ✶ *Transcribed by* **Jeff Perrin**

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GUITAR WORLD TABS
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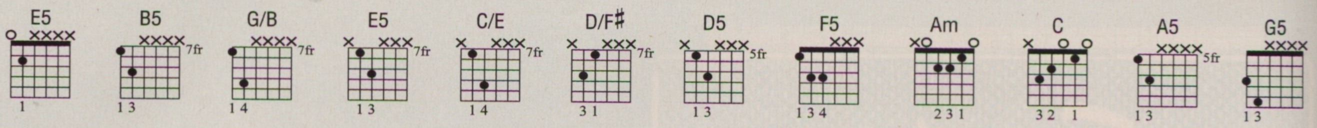
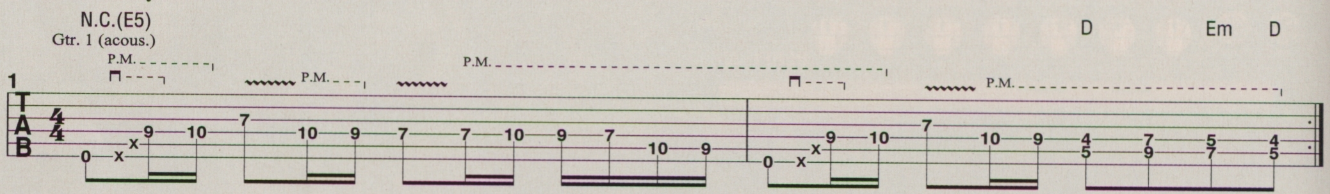
TABS.GUITARWORLD.COM

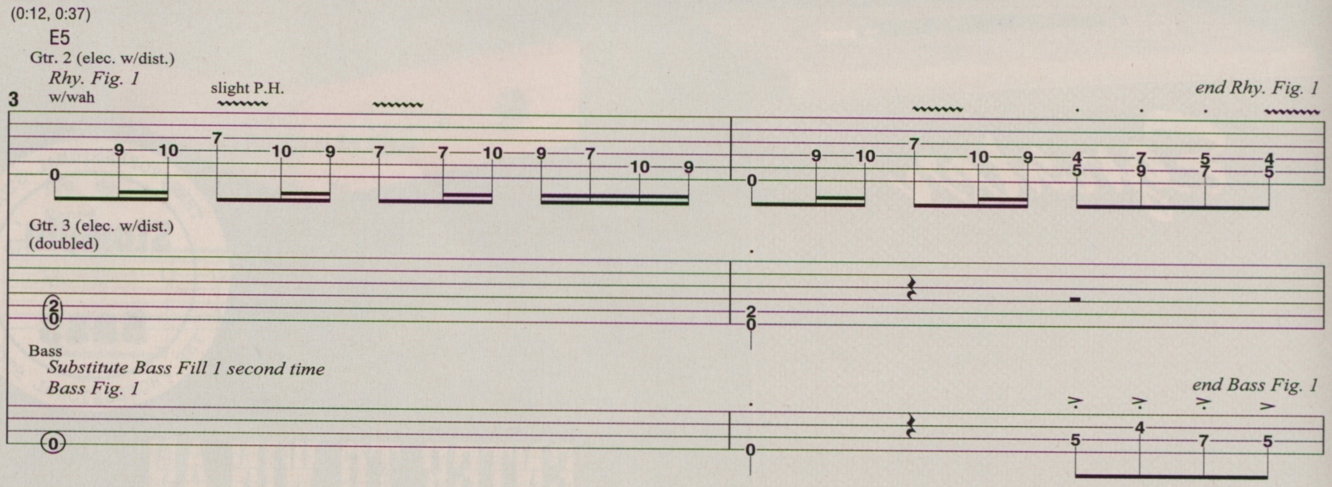
All guitars tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning, low to high: E♭ A♭ D♭ G♭.
All music sounds in the key of E♭ minor, one half step lower than written.

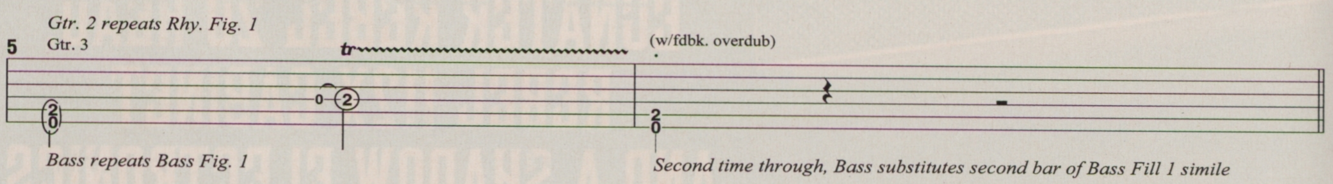

E5
1
B5
7fr
1 3
G/B
7fr
1 4
E5
7fr
1 3
C/E
7fr
1 4
D/F♯
7fr
3 1
D5
5fr
1 3
F5
1 3 4
Am
2 3 1
C
3 2 1
A5
5fr
1 3
G5
1 3

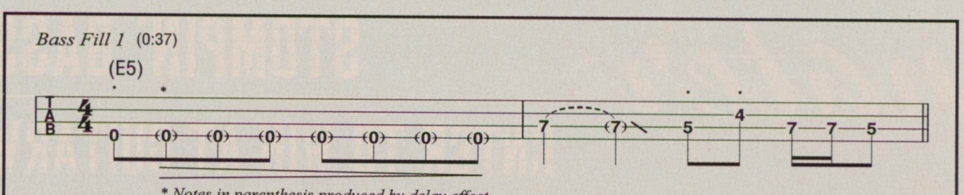
A **Intro** (0:00)

Moderately ♩ = 78


N.C.(E5)
Gtr. 1 (acous.)
P.M.
P.M.
P.M.
D
Em
D
1
TAB 4/4
0 x 9 10 7 10 9 7 7 10 9 7 10 9
0 x 9 10 7 10 9 4 5 7 9 5 7 4 5


(0:12, 0:37)
E5
Gtr. 2 (elec. w/dist.)
Rhy. Fig. 1
w/wah
slight P.H.
end Rhy. Fig. 1
3
0 9 10 7 10 9 7 7 10 9 7 10 9
0 9 10 7 10 9 4 5 7 9 5 7 4 5
Gtr. 3 (elec. w/dist.)
(doubled)
2 0
2 0
Bass
Substitute Bass Fill 1 second time
Bass Fig. 1
end Bass Fig. 1
0
0 5 4 7 5


Gtr. 2 repeats Rhy. Fig. 1
5
Gtr. 3
tr
(w/fdbk. overdub)
2 0
0 2
2 0
Bass repeats Bass Fig. 1
Second time through, Bass substitutes second bar of Bass Fill 1 simile


Bass Fill 1 (0:37)
(E5)
TAB 4/4
0 (0) (0) (0) (0) (0) (0) (0)
7 (7) 5 4 7 7 5

* Notes in parenthesis produced by delay effect.

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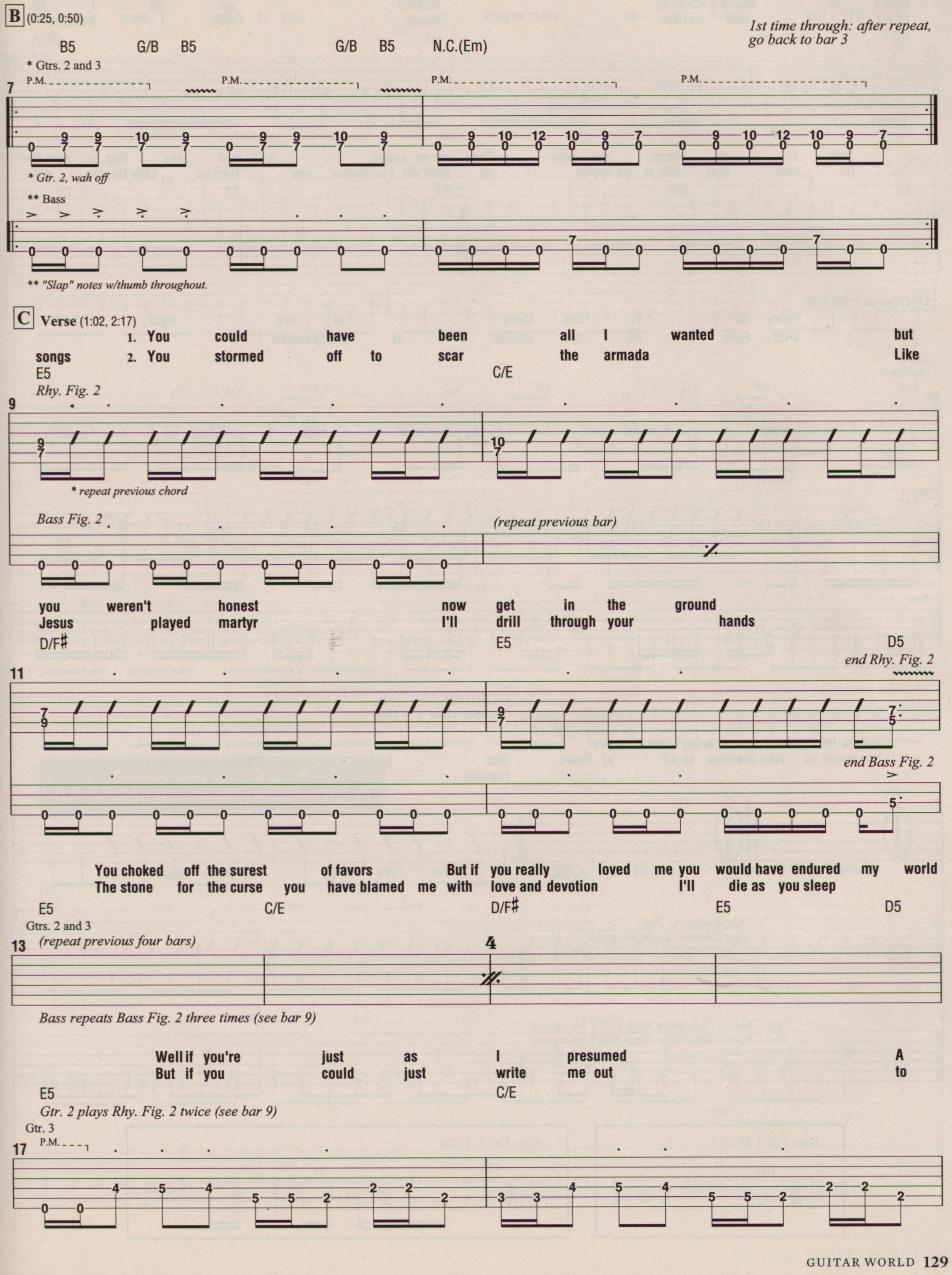
B (0:25, 0:50)
1st time through: after repeat, go back to bar 3
B5 G/B B5 G/B B5 N.C.(Em)
* Gtrs. 2 and 3
P.M.
* Gtr. 2, wah off
** Bass
** "Slap" notes w/thumb throughout.
C Verse (1:02, 2:17)
1. You could have been all I wanted but
songs 2. You stormed off to scar the armada Like
E5 C/E
Rhy. Fig. 2
* repeat previous chord
Bass Fig. 2
(repeat previous bar)
you weren't honest now get in the ground
Jesus played martyr I'll drill through your hands
D/F♯ E5 D5
end Rhy. Fig. 2
end Bass Fig. 2
You choked off the surest of favors But if you really loved me you would have endured my world
The stone for the curse you have blamed me with love and devotion I'll die as you sleep
E5 C/E D/F♯ E5 D5
Gtrs. 2 and 3
(repeat previous four bars)
4
Bass repeats Bass Fig. 2 three times (see bar 9)
Well if you're just as I presumed A
But if you could just write me out to
E5 C/E
Gtr. 2 plays Rhy. Fig. 2 twice (see bar 9)
Gtr. 3
P.M.

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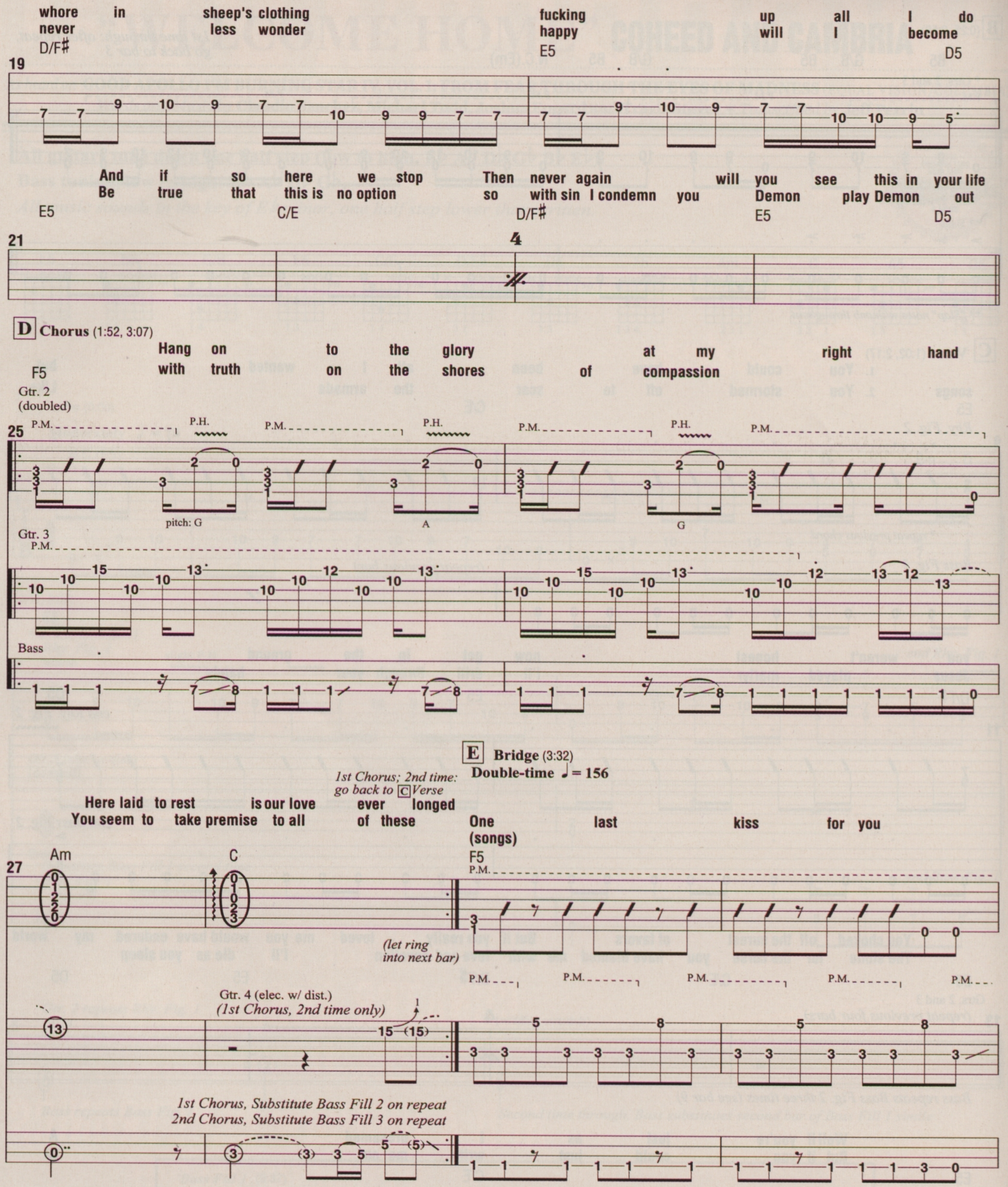
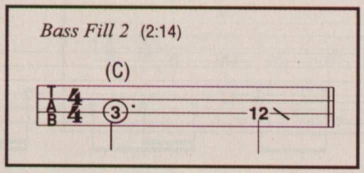
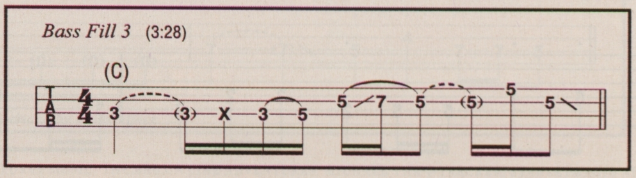

whore in sheep's clothing fucking up all I do
never less wonder happy will I become
D/F♯
E5
D5
19
And if so here we stop Then never again will you see this in your life
Be true so that this is no option so with sin I condemn you Demon play Demon out
E5
C/E
D/F♯
E5
D5
21
4
D Chorus (1:52, 3:07)
Hang on to the glory at my right hand
with truth on the shores of compassion
F5
Gtr. 2 (doubled)
25
P.M.
P.H.
pitch: G
A
G
Gtr. 3
Bass
1st Chorus; 2nd time: go back to C Verse
E Bridge (3:32)
Double-time ♩ = 156
Here laid to rest is our love ever longed
You seem to take premise to all of these
One last kiss for you
(songs)
Am
C
F5
27
(let ring into next bar)
Gtr. 4 (elec. w/ dist.)
(1st Chorus, 2nd time only)
1st Chorus, Substitute Bass Fill 2 on repeat
2nd Chorus, Substitute Bass Fill 3 on repeat


Bass Fill 2 (2:14)
(C)
T
A
B
4
4


Bass Fill 3 (3:28)
(C)
T
A
B
4
4

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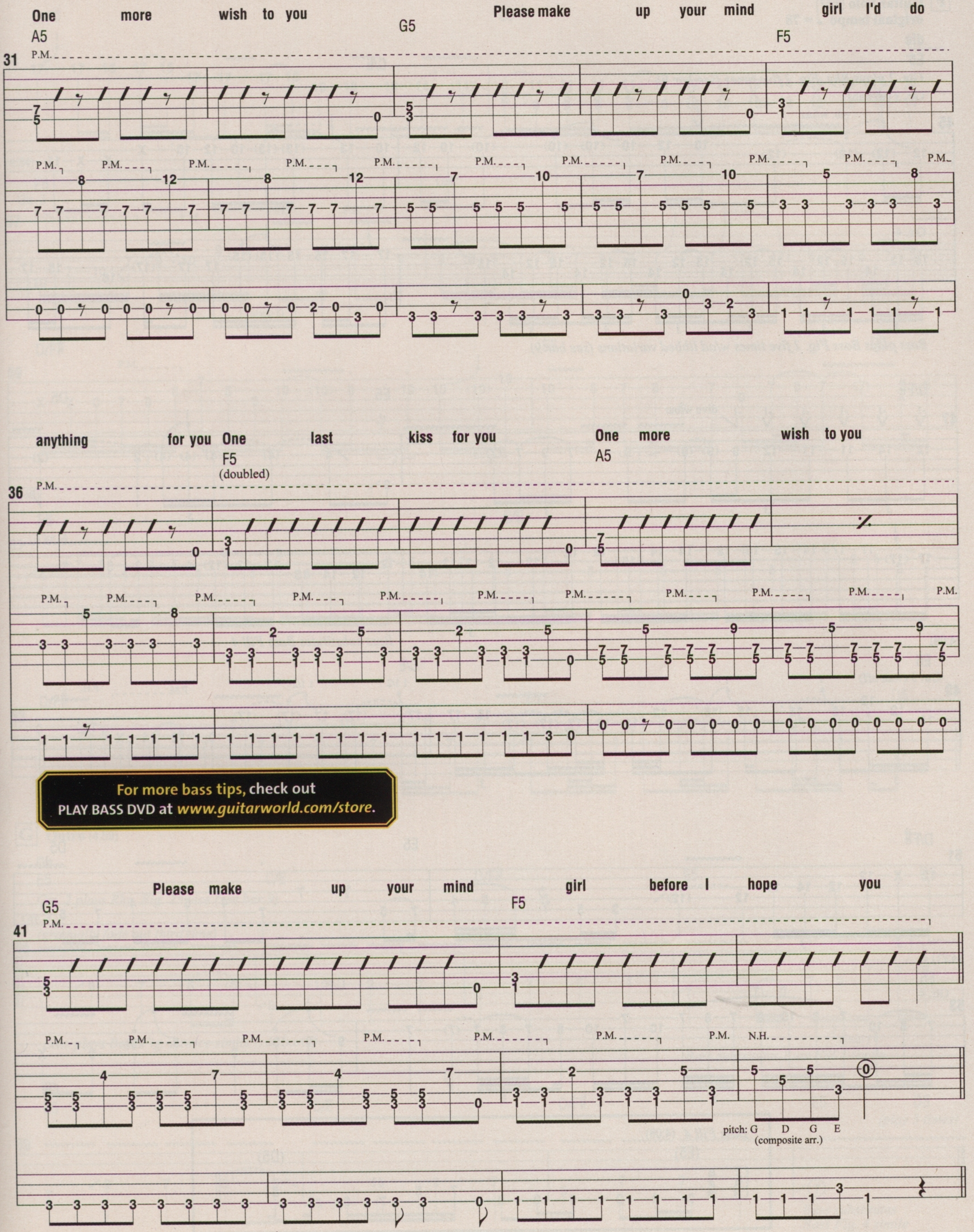
One more wish to you
A5
G5
Please make up your mind
girl I'd do
F5
31
P.M.
anything for you One last kiss for you
F5
(doubled)
One more wish to you
A5
36
P.M.
Please make up your mind
G5
girl before I hope you
F5
41
P.M.
N.H.
pitch: G D G E
(composite arr.)

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

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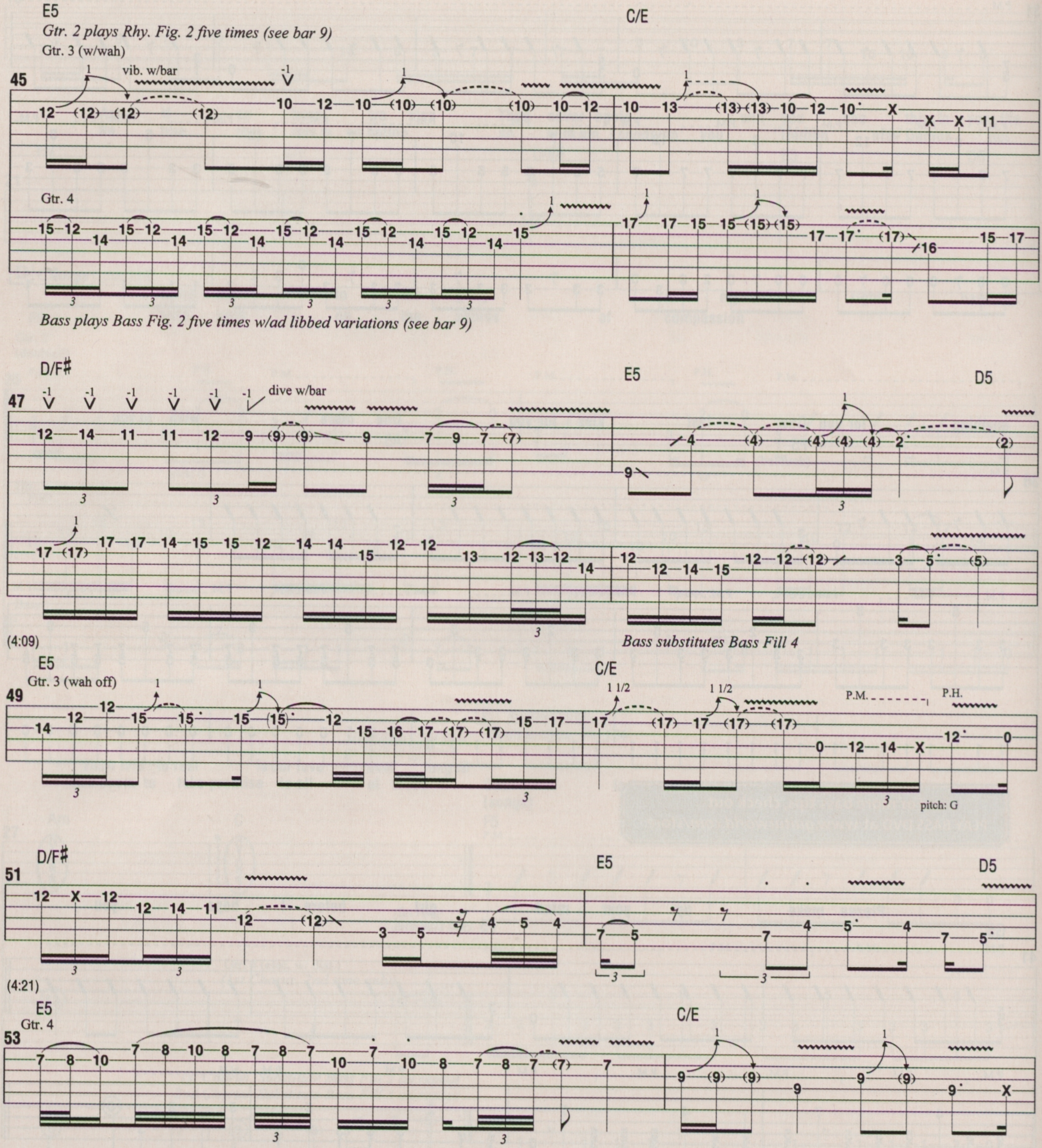
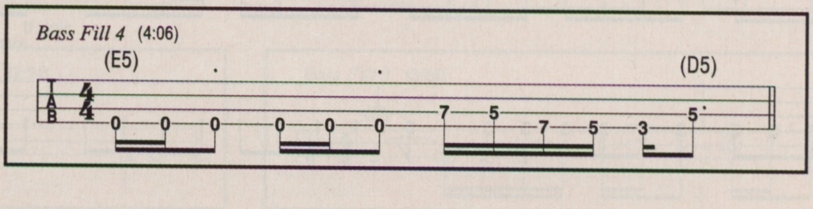
F **Guitar Solo** (3:57)
original tempo ♩ = 78
die


E5
Gtr. 2 plays Rhy. Fig. 2 five times (see bar 9)
Gtr. 3 (w/wah)
vib. w/bar
C/E
Gtr. 4
Bass plays Bass Fig. 2 five times w/ad libbed variations (see bar 9)
D/F♯
dive w/bar
E5
D5
Bass substitutes Bass Fill 4
(4:09)
E5
Gtr. 3 (wah off)
C/E
P.M.
P.H.
pitch: G
D/F♯
E5
D5
(4:21)
E5
Gtr. 4
C/E


Bass Fill 4 (4:06)
(E5)
(D5)

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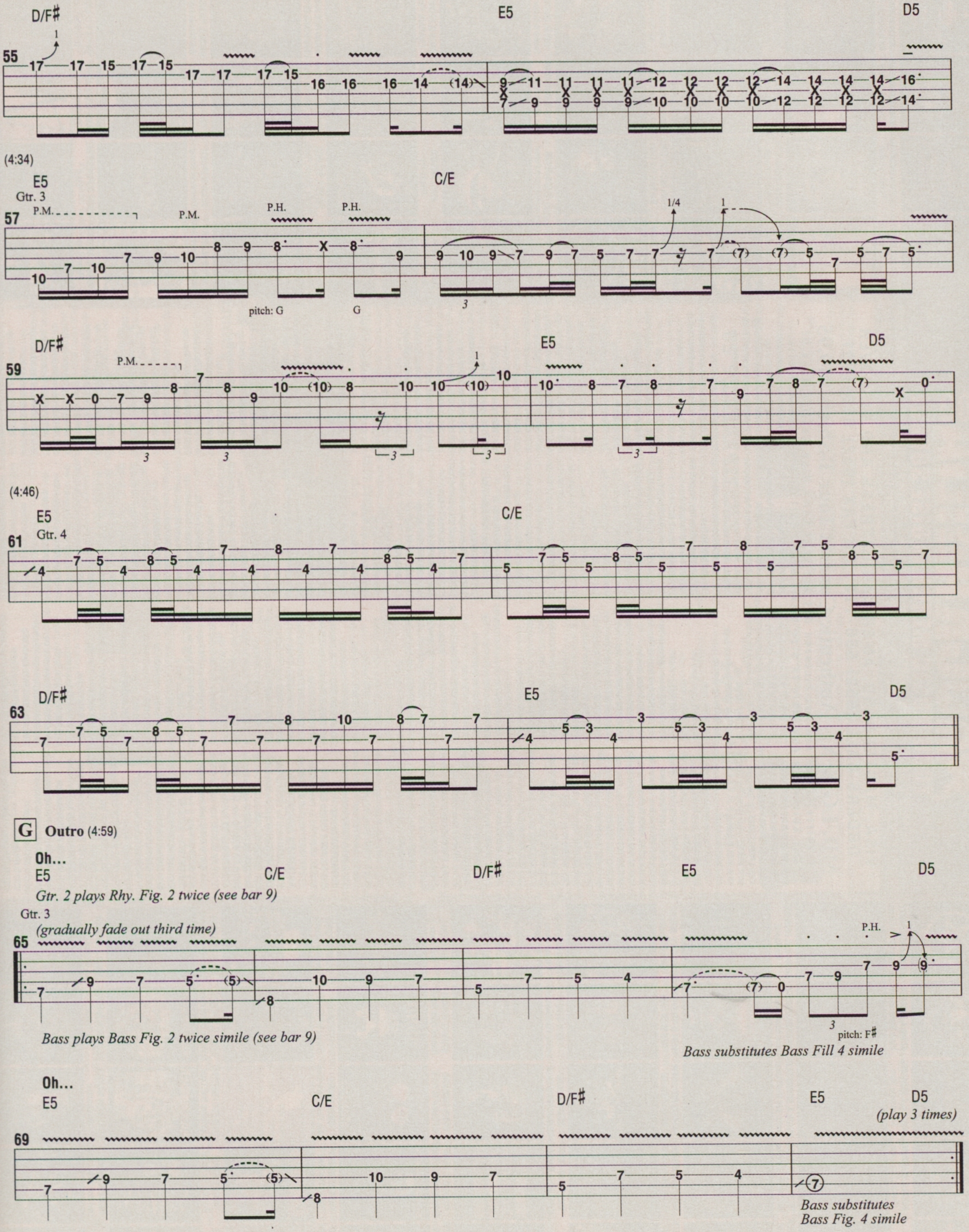
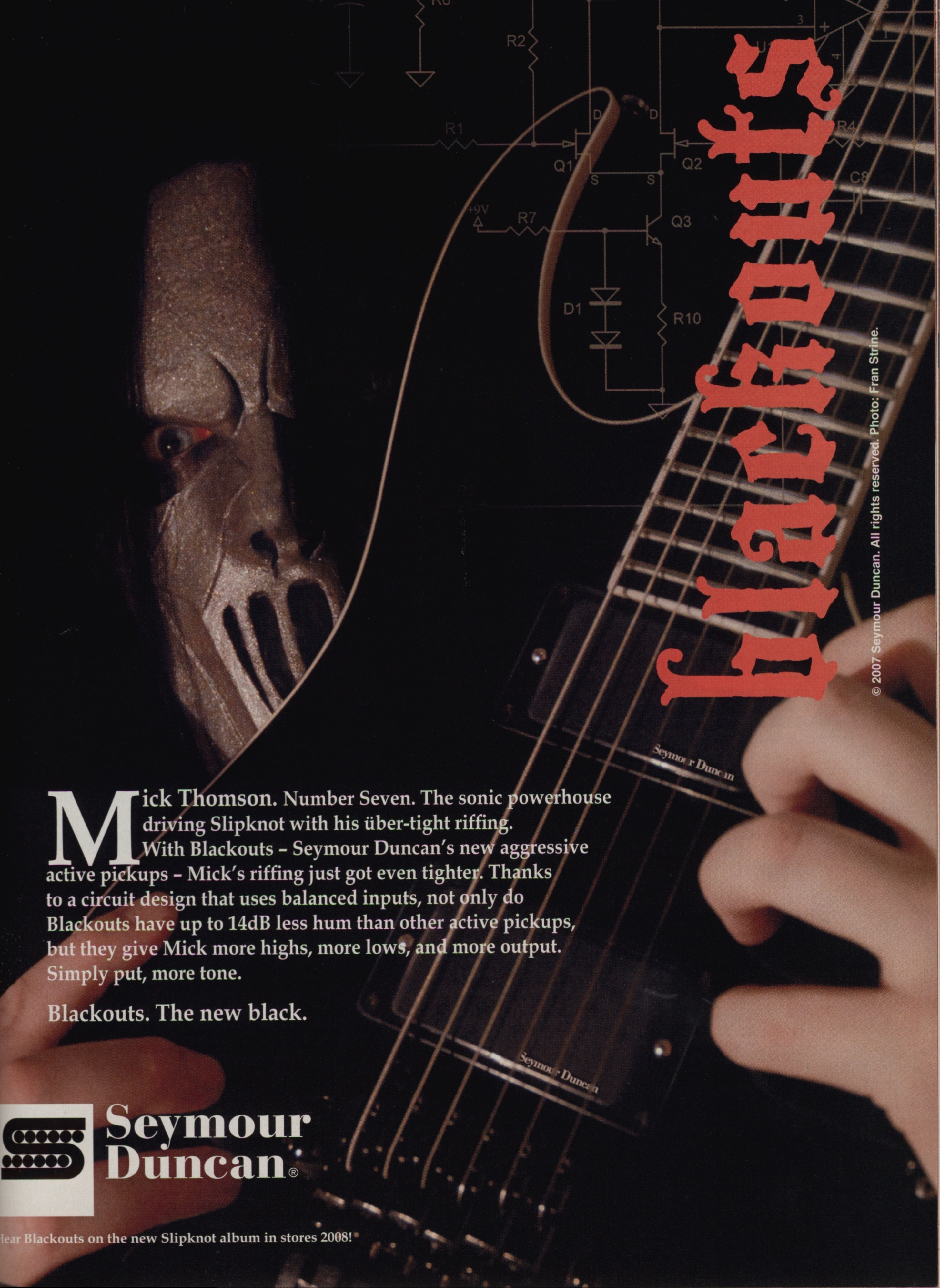

D/F♯
E5
D5
55
(4:34)
E5
Gtr. 3
P.M.
P.H.
57
pitch: G
G
C/E
59
D/F♯
E5
D5
(4:46)
E5
Gtr. 4
61
C/E
63
D/F♯
E5
D5
G Outro (4:59)
Oh...
E5
C/E
D/F♯
E5
D5
Gtr. 2 plays Rhy. Fig. 2 twice (see bar 9)
Gtr. 3
(gradually fade out third time)
65
Bass plays Bass Fig. 2 twice simile (see bar 9)
pitch: F♯
Bass substitutes Bass Fill 4 simile
Oh...
E5
C/E
D/F♯
E5
D5
(play 3 times)
69
Bass substitutes
Bass Fig. 4 simile


blackouts
R2
R1
Q1
Q2
Q3
R4
C8
R7
+9V
D1
R10
Seymour Duncan
Seymour Duncan

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Blackouts. The new black.

Seymour Duncan®

ear Blackouts on the new Slipknot album in stores 2008!